

SUSPECT DEVICE



**Banshees
interview!**

**Spizz speaks
so does pete**

**Number 5
10p**

PAY ATTENTION

A CLASSIC OF ITS KIND

Welcome to the greatest issue of any fanzine ever in the history of this or any other world, there is no way of escaping it, this issue Number 5 is just brilliant. I might even buy one myself, since you last went away we've featured in Jamming Fanzine's round-up of the best fanzines around and we've been recommended by ZigZag, so there Burnt Offerings! We owe a photo credit to Neil Anderson and Darren Laws of The Poser photozine who's pic of Sioux we've used on the cover. Blue Peter badges also go to Xerox fanzine for a great improvement and The Banshees for a brilliant night at The Rainbow. TPOC flexi-disc is cancelled but if you want a tape of them for free send a blank cassette and postage and we'll do one for ya. It's actually bloody good but cash has prevented the flexi-discs appearance, they've also split up! Big RAR gig coming to MK, full details next month. Next month we'll have features on Penetration, Gang of Four and the story behind the TPOC split (If there is one) and all sorts of exciting glimpses of life in Milton Keynes. Should be on the news-stands (as they used to say) on June 8th.

Dear SD,

I might have agreed with the letter in #4 about Jimmy Pursey until just recently. I know it's not hip to believe in him but I do. Shams last single was a great improvement, it says something not just the mind? less football chant we've got used to.

Perhaps many of you heard him on the radio. Some of what he says, well OK, he does think London kids are the only ones in the world but his basic beliefs I think he lives up to. He puts a lot of importance on the individual, being and doing what he wants not being like everyone else (unless that's what you want of course!)

He calls himself a punk—I was pleased to see (Must have been a blow for the gangs of skins who think punks are their arch-rivals) He believes in punk, I was overjoyed. Someone who's made it but still has some principles, like stopping playing because of the violence at gigs. His "mates" as he calls them aren't going to get beaten up to see Sham. There are other bands I've seen who've stopped because of fights which is good but I can't say much for those who play on.

This brings me to another point. JP said he wished his audience could be full of punks, teds, hippies etc, all together. This isn't such a stupid idea either. He reckons he wants to help kids to keep out of trouble by giving them something to do. Good luck Jim, don't change your mind. Do something positive.

Pete Goss

To a hostile world,

Have I been sacked from the Peace of Crecy? Would some body please tell me, since it appears that they are still pretty active for a band that's split up.

Also, although I have no objections to Andy Fletcher and company recording a song I wrote I would have liked to have been told first. Why does everybody hate me?

A very paranoid

Eddie Stanton

OK New wave, punk call it what you like is okay, but don't knock Led Zep, Deep Purple or Black Sabbath, or are you too chicken shit bastards to admit they're good, in fact brilliant. And if you ever knock the Stones cancel my order. Also while I'm kicking arses, how about a bit of diversity like "Chppper" articles for bikers like me, or are you so straight you can't kiss arses once in a while, cause bike mags do write ups like yours.

Don't tell me you don't like or ride bikes.

IS THIS A JOKE?
CHOPPERS? M.H.A.H.A.

Paul Calvert

Dear SD,

I have read the article by Mr Mark Carley and his review on The Wasted and its a load of bollocks. Is he a trendy critic I ask? He says there is nothing in Bedford. What about spending Saturday afternoon with the skinheads in town, perhaps he can get a size nine boot in the mouth, that'd shut him up. In his review of The Wasted he says that they are the best band he has seen in the last 6 months, not surprising when they are the only band he's seen in 6 months. His review is so biased he must be the bands manager or something. What about the other bands playing there? He says the blacks were in one corner and the whites in the other well that's nothing new. If you're gonna do a review lets have a balanced version or else your likely to be a trendy critic.

Where was Mark Carley on Wednesday night, the little cunt said Adam and the Ants were at Mitchin. If he was there he would've had his bollocks kicked off I can assure him.

PS. The Wasted are a good band. Mark Carley is a cunt and I used his review for wiping my arse on.

Clive Temple

LETTERS

Dearest Faulty Gadget

LETTERS PAGE

Wish

to complain...

To JIMMY PURSEY, EMI., KATE BUSH, WOOLIES etc... sherington, newport pagnell, bucks



MEANWHILE AT THE HARLESDEN ROKY... MK 16 9 PF

? love, JOAN PUBLIC
(habitual friars ligger)



Beware of the Xtraverts, "they're going to get you."

You HAVE BEEN WARNED.

PSEUDO EXISTORS THIS WEEK NAME T.

WHO THE FUCK ARE THE XTRAVERTS?

CYANIDE IS NICE ON SUNDAYS
Steve Cormorant, Cardinal Sin and Kevin Krude, two ex members of TPOC have formed a band with an original wanker from Aylesbury. Steve on lead kazoo, Cardinal on bass and Kevin on vocals. Steve was discovered sitting in his grandmothers cesspit shouting "Thats the last time I go to Pontinental". Cardinal was discovered playing the funeral march at St Marys Bletchley on his bass with his dentures behind his back. Kevin was found drilling for oil in the High Street Aylesbury, and he found it. Their one and only rock classic so far is "Rock around the cess pit"

Kevin Krude

Hello there,
For all of those who think that nothing ever happens in Bedford, I would like to reassure you that things aren't quite as bad as they seem, (although they're still pretty bad).

There are quite a few people, including me, who still have faith in the new music and are proving this by creating bands, which will all break out if given the opportunities. Such bands include; The Waxworks, The Far-Outs!, The Twisted Letters, Dayglow and The Peroxides and The Forwazanes.

What Bedford really needs is a regular venue for new bands to play at, otherwise these and others that are just coming into existence, will continue to entertain just friends, or, move out of Bedford and onto greater things.

Steve Carsmile (Bedfords

only Swell Maps fan)

Dear SD, I am sick to death of people putting bands like Sham down just because they get in the charts and reach a mass market. Why should they be any worse just because they've lost their street credibility which means fuck all anyway. I buy records and go to gigs for the music and atmosphere not because I agree with their views. So up Sham and piss off Jimmy Pursey cos I don't need you to tell me wot i've got to do today

Robert (the) Bruce, Bedford (Nothing ever happens

except The Wasted who'll be massive)

Dear SD,

After much gentle persuasion from "Big Rob" I acquired a copy of SD. Having read it I came to the conclusion that apathy is out...so heres a letter.

Firstly even attempting to create a fanzine is an ok idea, producing a readable one is even better. The concert reviews are lively and informative, but alas I don't agree with the article titled, "20th Century Boy". The way I see it heavy metal has always been closer to punk than the likes of T-Rex. Heavy metal is something of a dark horse and has remained more or less in the background of the rock world. T-Rex were the epitome of commercialised, mass-produced, money making glam rock, true, T-Rex did have a healthy and catchy sound; but to herald them as the dawn of an era which eventually led to punk is very wrong.

Untitled Article was pretty heavy reading and I can't see that going to see small punk bands will do sod all for the problems discussed.

Aston Kaye

A Blank Background Takes Over Page 4

ROCK AGAINST RACISM--THE QUIFFS/PRESSURE SHOCKS MANDER COLLEGE BEDFORD

This was a very instructive evening, the things I learnt were:

Lesson 1: If you're a five piece band and you put on lots of silly clothes and make up, play $\frac{3}{4}$ of an hours worth of non-tunes, throw in lots of one-dimensional riffing and horrible posing then you must be called The Quiffs. You will get zero audience reaction, no encore and give lots of people sore ears.

Lesson 2: Skinheads have got very heavy boots, hard fists and sharp heads.

Lesson 3: The collision of any of these areas with the human anatomy (especially mine) leads to a great deal of pain.

Lesson 4: I am a ~~coward~~.

Lesson 5: If you are an extremely good reggae band called Pressure Shocks you deserve a better environment to play in than a half empty hall ringing to the sounds of breaking glass, crunching bones and police sirens.

Like I say, very instructive---but no fucking fun whatsoever.

UNKNOWN SINGLES SPOT

Squad; Red Alert/£8 a week

This is punk music in the true sense of the word. I first saw this band supporting The Flys, with their following from the coal-fields who chant "Squad" and throw up and throw glasses. I think this band reckon they're on some kind of crusade (like The Clash who ARE) with lines like, "So you think you read the papers its all just propaganda you've got to shout red alert". It starts really powerfully but when you start to hear the lyrics it sounds bad and drags on much too long. The singers called Gus Chambers, the rest are called Scullion, Rat McNulty etc, etc. A walking cliché. The flip side is diabolical good clean fun.

Plain Characters; I am a/Very Peculiar Julia
This band have been doing quite a few support gigs and still seem to be. They're a very professional five piece band and they sound good on plastic. The lyrics are irrelevant but very relevant(?), its a philosophical observation on life, at least, I think so. Really good punchy beat, nice vocals
A grat debut single, the lyrics are very Siouxsie-ish but these ones have meaning instead of plain obscurity. The records been released at a good time when punk punters are looking for better bands of the new, new wave genre (Mekons, Gang of Four, Scars, but not as avant-garde as The Human League, Robert Rental) instead of bad bandwagon jumpers like Squad and Leyton Buzzards.

IGGY POP AT THE MUSIC MACHINE

~~XXXXXXXXXXXX~~

I didn't actually get to see him its a long story but all the people I know who did get in said I was the lucky one.

AT THE DISCO...A POEM

Polished gold-tips shining bright,
Glinting in the flashing lights,
Ingots, chains and valuable jewels,
Adorn the chests of the dancing fools,
They relish their boring conformity,
Scared by individuality,
Nothing to do and nothing to say
The disco community is here....For
just as long as it takes the press to
find and exploit next weeks big thing.

SUE DONIM

TALKING POINTS OF FRIARS POLL 79

Taking a quick look through the results you'd think The Clash were the only band that had been to Friars in the last year they won, best band, most enjoyable gig, best album, fave Friars gig of all time, fave Friars band of all time, bst single and were second in who do you want to see back next year (The Clash win my vote for band I'd like to see the back of next year). Wot abart The Banshees you shout well they were 6th in best band, 11th in best gig, 2nd in best album, 14th in best gig of all time, 10th in best single and a disgusting 3rd in most disappointing gig. They are also the 10th best Friars band of all time. Deeeeesgusting I callit.

MEDIUM MEDIUM AT THE NASHVILLE Medium Medium=Tedium Tedium

FISCHER Z AT THE NASHVILLE

This was a bit of a strange gig, it should have been so good after their recent great gig at the Nashville but it just never really got going. I still can't quite pin down why but I think its because people spend half the set trying to categorise them without realising that they're delivering the goods before their very eyes. Categorisation is the big problem that this band have or rather don't. They cover so many fields, from rock'n'roll to the electronic wizadry of The Human League that categorising them is a totally futile exercise, forget it and just enjoy them.

THE BANSHEES (KENNY, JOHN AND STEVE)

This is an interview that I did for Superpop magazine. Because of this some of what appears will be irrelevant to most of you. It was also the first interview I had done with a tape and it is a little clumsy and stilted in places. Still read it and take from it what you want. Present were; myself, John McKay, Kenny Morris and Steve Severin.

ME: Getting back to what I was saying before, what have you got to offer the Superpop market?

JM: Its going to sound condescending what I said to you before, little kids read this or this is all they're capable of reading (Laughter)

ME: Why do you do it then if you don't think they'll get anything from it?

JM: Yeah they do gain something from it, they are introduced to us.

ME: Specifically for the singles?

JM: Not specifically for anything, they're just introduced to us through the medium they buy - few people of that age buy NME.

ME: Don't you think you'll come out like Racey or The Dooleys by being in that?

JM: Possibly, I mean it'll be that shallow, as shallow as a Racey thing, it'll look glossy if there are any photos but we know that there's more to it and there's NME to back it up if anyone else thinks there's nothing more to it.

SS: Plus the records.

KM: They're the most important audience of all though the younger audience.

JM: They're gonna grow up with us. In the next 3 years the people who buy that (Superpop) are gonna be the bulk of the audience.

KM: Its important for them anyway because after a certain age you've already got set ways and have developed and have set ways about them.

ME: Are you saying that what you've already done is the basis for what you hope to do in sometime in the future?

JM: No!

ME: Do you think they can get the whole thing by picking up on you now because as a band you've been around for 3 years?

JM: They can get different things, people who were there at the beginning can get what they get and people who pick up on it gradually in years ahead, I never bought records or the first LP of anyone ever, I always backtracked and bought about 3 behind the first one I got, so I expect other people to do the same and I'm sure they will. You've got to keep an eye on those people and not just those who come and see you now. It doesn't mean we're aiming for some future high that we hope all these 13 & 14 year olds as we are are gonna catch, as far as we are concerned we're on a high all the time.

ME: You're saying that are a multilevelled band, aiming for as many people as possible.

JM: As broad a market as possible.

ME: What about the next album?

SS: It hasn't got a name yet.

ME: How far into it are you, are you still rehearsing or what?

SS: Yeah, we're still rehearsing it at the moment.



SS: We go into the studios the first week in May to record it.

ME: And it'll be out when and will there be a tour with it?

SS: If it goes to plan then early August.

ME: Will it be delayed like the last one cos that kept getting put back?

SS: If Polydor get up to their usual tricks it'll be delayed until Christmas.

ME: Do you like touring or not, more and more bands are being honest and saying that they don't enjoy it.

SS: It depends how you treat it. If you treat it like a job day in day out then of course you won't enjoy it. If you get in a van or car or whatever, get out on a stage and just do it then it must be boring, it all depends on how you treat it.

ME: Assuming that you are perfectionists which I already have done what can you get out of a live show which is really a flawed reproduction of something you have already done on record?

JM: NO! It isn't a flawed reproduction, how can it be a flawed reproduction, it's a live performance, you put across feelings far more strongly than an album could ever do. That's why, if you take a live album, it's very difficult to get a live album to sound like a live gig. An album puts across certain things and a live gig puts across certain other things. On an album you put certain little bits and pieces that people will hear on about the 3rd time of listening.

ME: Like the telephones on "Suburban Relapse"?

JM: Not so much that particularly but that sort of idea. A live gig has got certain other things to offer - the visual for a start so it can never be a "flawed reproduction" of the album, if anything it would be vice versa but we would hope that we would make both equally valid.

ME: When you go on tour how do you choose your support bands?

JM: Carefully

ME: Do you choose them to complement you?

KM: YEAH. Our show, we hope, is always a whole show - a total experience that people can come and see rather than something separated completely from us, if they've come to see us then we want them to take something away from the other people who are on before us because we've liked them and taken notice of them.

JM: It's a real drag for the audience if they get a Curved Air reproduction on before us and it has happened when people have insisted on choosing the band on before us when we didn't have as much power over that sort of thing. I mean it bored me stiff doing that and the audience got very restless as well.

ME: Do you choose them because of any affinity with them or similarities of attitude?

JM: Not exactly similarities, attitude is the key word, not really any similarities of music but there is a certain affinity if you like.

ME: What about Spizz, are you going to have his new band on the next tour?

JM: No. I haven't heard his new band yet...

ME: They did a session on Peel, SpizzOil got a pretty weird reaction didn't they? Did you think that they helped you, because they went down badly in some places. They were so different I'd never heard anything like it (Laughter)

The next bits all muffled and I can't make it out now....

ME: You say your own audience, do you mean the people who come specifically to see you?

JM: Yeah and it will obviously happen more and more.

ME: Do you enjoy attracting more new people to you?

SS: On the last tour a lot of old fans didn't like the new ones who came after "Hong Kong" and they resented them.

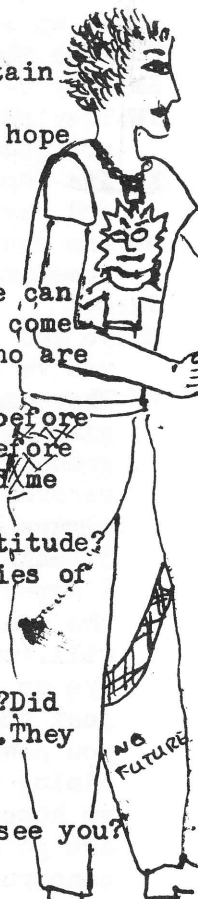
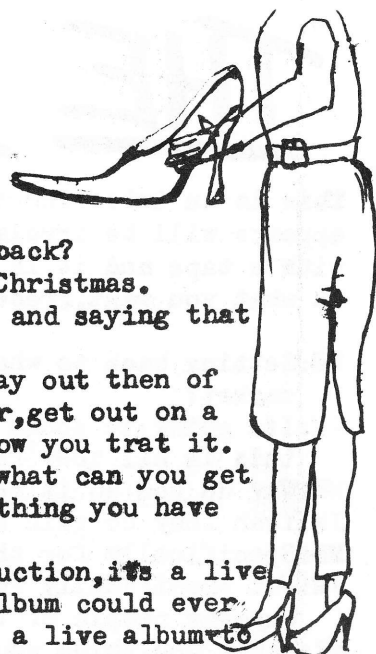
ME: Do you think people who just come along for the night can appreciate what you are?

SS: It's not a happy family, we're not playing for old chums we're playing for anyone who wants to come along and listen and if it's the single that catches them then that's good. We didn't compromise in any way by putting that out as a single so I don't see why we should resent them.

JM: If they don't like it they won't come again and if they do like it then we've probably caught worthwhile people, woops. (Much laughter) Scrub that. If they did like it then they'll come again.

ME: Do you feel trapped by that at all, I think it was Silverton who said that you are the only band currently touring who came out of the 100 club, Roxy and Vortex circuit?

JM: No.... there was only 2 of us in the band then who are in it now (Steve + Sioux) and we can't feel confined by that, it's 1 day in the life of a 20 year old or whatever. It doesn't mean anything really



ME: Well you could get saddled with that tag and it could be a preconception that people have in their minds before they go to see you, the "They played with the pistols at the 100 club" syndrome.

SS: Its better than jamming with Peter Gabriel I should imagine. (Laughter)

KM: Its important in a way, we can't deny that. It was good when we were there because it was all part of an attitude that was born around that time and was just beginning to grow.

SS: There has to be a feeling of being associated with that because it was important.

ME: That has all become a bit stereotyped now don't you think?

SS: No that hasn't

ME: The way people look at that now, what went on then was original and different and was worth taking part in for those reasons.

JM: You mean its just passed into legend,

ME: Yeah thats what I was trying to say, its become ~~dangerous~~ legend and that might be dangerous.

JM: Thats what I meant by trying to put down the importance of it, it was very important what happened then was very important, the fact that people from this band were there is very important but there is a whole world outside that we have started moving into.

ME: Do you still feel and possess the same ideals that you had when you did those gigs?

SS: Yes I think so.

ME: I ask because you were the first band to get up there without rehearsals and do what all the other bands were talking about...

SS: You've been reading our press releases (Laughter)

KM: Its very hard for your basic principles to change, morals or attitudes or whatever...

ME: You dont think they can be changed by all this (Points at Polydor's plush carpets etc)

KM: No I dont feel that they have been, they have remained intact throughout.

JM: This sort of surrounding is to be used...

ME: All right but this is a machine and there is a danger that you might get pulled into it.

JM: Yeah there is a danger but the machine is miles away from us, we put our product on the end of a conveyor belt and it goes off down to the machine miles away from us, we have nothing to do with the machine.

ME: Was there as much of a fight as you anticipated when you joined?

JM: There were fights yes, but thats just record company laziness.

KM: We did anticipate them but not many materialised.

ME: Did the album help?

SS: The single helped more than the album.

ME: Was that its purpose? It was about your most easily accesible song wasn't it?

SS: Exactly.

ME: And now why "Staircase" because thats almost the exact opposite.

JM: Well no not really, the thing is "Staircase" felt like the most commercial song we had left after "Hong Kong". We'd written it and we felt it was worth putting out as a single, we didnt put it out to fuck anybody up or anything we just really thought it was a very commercial single.

SS: We haven't been proved wrong yet.

ME: It didnt get very good reviews compared with the last one did it?

JM: The reviews were so insubstantial, there was nothing in them.

SS: The writers were ones who dont like us that week.

ME: They reviewde it on your attitude rather than on the music...

JM: Always

ME: You got stuck with this fascist image, the NME review was along those lines.

SS: The thing that pisses me off is that they dont review other bands on their attitudes but I suppose as we make a big thing of attitude they feel they have to review that.

ME: Do the reviews not bother you in the respect that they could influence people as to whether or not they buy your records?

JM: Oh yes that aspect bothers us but they dont change our opinions on things, we dont think ooh so and so said this so next single we'd better do this in view of that review, we don't take that much notice of them. They're only words, one persons opinion.

ME: Isn't anything though?

JM: (Laughter) Not at all.

ME: To say that don't you have to make the assumption that you are right, you say that reviewer X is just one voice but aren't you just the same?

JM: Yes in a word but we don't make such categorical statements as the press.



ME: Why do you play in a band, what do you want people to get from the music?

SS: Whatever they want.

JM: For people who read that (Superpop) I would say light entertainment because that's about all that they are prepared to put across in that paper.

KM: Hopefully as well they will listen to the records,

JM: Yeah that's the main thing

KM: And buy the album, they can choose between many groups and I just hope that most of them will choose something of interest that is close to those kids that will make those kids go out and buy our records.

SS: We don't try and regulate the kinds of reactions we get from people, we have people coming into the dressing room and saying, "Thanks you were really funny" and then you get people who want to kill themselves over you. You can come along and dance, you can come along and think, it doesn't really matter to us.

ME: Ultimately then, they buy the single and get light entertainment, they buy the album. Then what, why are you in a band?

KM: Making music is a very strong way of expressing oneself, your inner emotions and feelings and just your everyday life. Everybody has to express themselves in some way or form and the best way to do it for us is through music to many, many people. There are other ways that would be more stagnant and it would be very difficult, if we wrote books or something.

JM: Part of it is making the music that you wish was about anyway, you wish other people were doing it as well. We do it which is very difficult because we don't get any enjoyment out of our records, but on the other hand we do get a lot out of performing live which is obviously what people who listen to records wish they were doing anyway.

ME: Does it help you getting reactions from people who watch you or are you so sure of what you're doing that it's irrelevant?

JM: The reaction from people is very important. I would hope that they enjoy watching it as much as we enjoy performing it.

ME: Do they influence you in what you write?

JM: Influence? They must do but I can't think how.

SS: I think they influence you in so much as you are influenced by everyone you meet.

JM: They must do but we don't consider reactions enough for it to be a conscious thing, we consider an audience reaction in that much detail.

ME: You wouldn't go away and write a song about something a member of the audience told you like some bands might?

JM: It's possible.

ME: Do you see the audience as being there to reinforce what you are doing?

JM: No, they're there to enjoy what we are doing.

ME: Does their enjoyment not reinforce your belief in what you are doing?

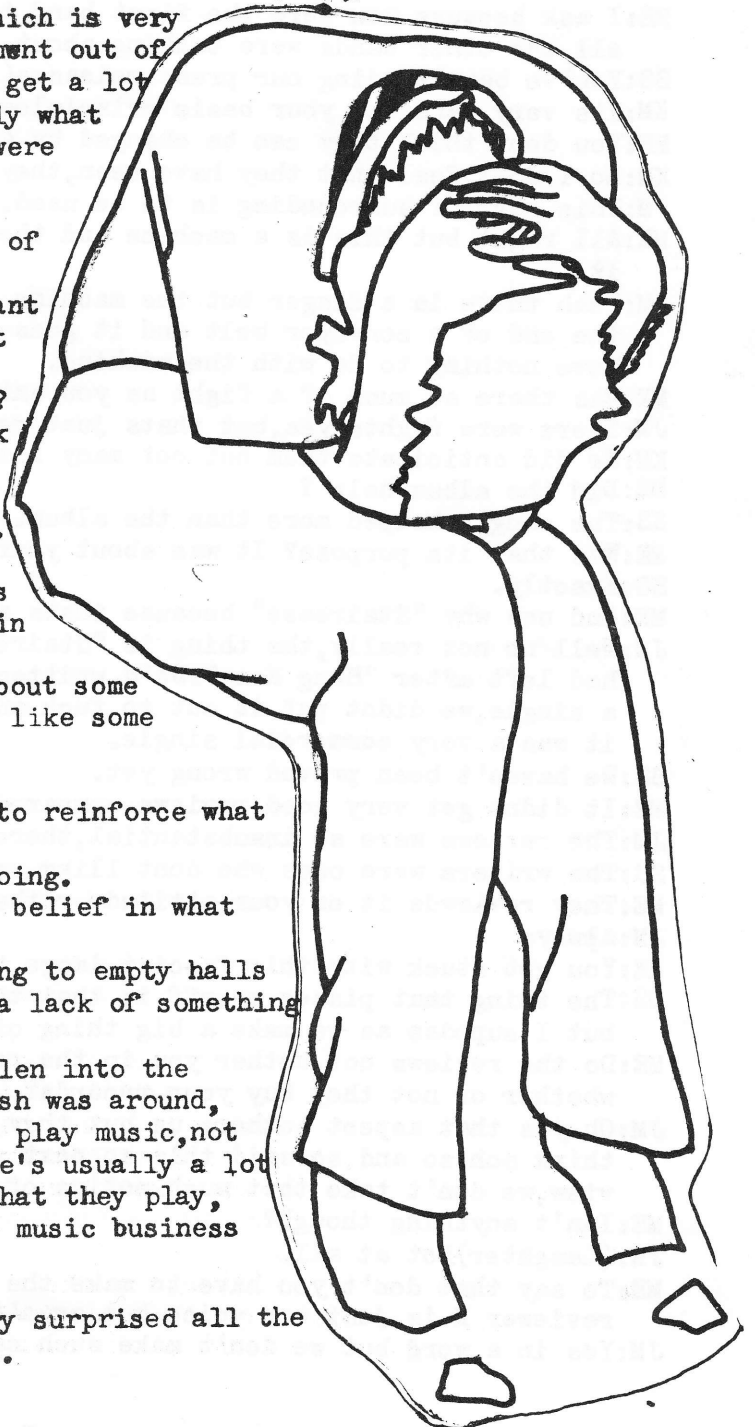
JM: It has to to an extent, if we were playing to empty halls all the time then obviously there'd be a lack of something

SS: An audience.

JM: Yeah and money too..... We've almost fallen into the position of playing the music that we wish was around, whereas other bands, they really want to play music, not music they wish was around because there's usually a lot of it around anyway - the type of music that they play, and they force their way up through the music business whereas we've almost fallen into it.

ME: By being original?

JM: By just knowing what we want. We get very surprised all the time that we are the only ones doing it.



ME: You say that but are there no other bands who you feel are doing that?

JM: There are a few, our support bands for instance.

SS: There are others who obviously feel roughly the same way as we do.

JM: The Human League, I love them, their attitude and the way they are using electronic synthesizers, I don't know if I could buy or listen to an album of theirs but it's not necessary because it's their attitude I like and not specifically their product. I enjoy them on stage, I haven't seen them for a long time.

KM: Their album should be really interesting because there again you've got the situation where live there is something totally different to offer, the whole visual thing incorporating slides and imagery and on the album it should be quite interesting to see how they put that kind of feeling over.

ME: The single was good..

JM: It wasn't as good as live, certain things like the rhythm beat didn't come across well enough, it sustained the single but that was a very early recording.

SS: The single was how we actually chose them for the tour.

ME: Will they be going on the next tour?

JM: No, they're big enough to do their own headlining tour, in fact I think they have headlined a little tour. By that time they'll be big enough to go out on their own, it would be almost detrimental to support us now.

ME: That would be quite a break through because they are about the first band of that sort to have any kind of wide appeal aren't they?

JM: Yeah, they're the first band to use synthesizers without all the pretensions that go with them.

KM: It would be so good to see them on TOTP or something because they've obviously got the potential for a hit single.

JM: You see they consider themselves as a pop band in much the same way as we do but pop band doesn't mean you haven't got anything to say, just that you want to reach the furthest audience possible--the popular audience because we want to be popular on a really massive scale.

ME: You don't think that what you have to say might be diffused in those markets?

JM: It'll sink into the brains it would have anyway and reach other people in other ways.

ME: Where can you go ultimately, just wider and wider, are you going to America at any time?

KM: We're going at the end of this year taking Japan at the same time.

JM: Each country gets something different out of us.

ME: What can somewhere like France get when you're singing in a foreign language?

JM: France gets fashion.

KM: It's great because we know what kind of reaction basically we get now in Europe and people seem to relate directly, whether or not they can understand the lyrics or even hear them at a live gig. It's great because they seem able to relate directly to the core of the matter. They see it as something direct and special in contrast to bands who just sing about very superficial things.

ME: What is the essence then?, you're saying it's not the lyrics but the total sound.

KM: It is the lyrics but also the sound, the visual unless it's a record, it's just everything about us.

ME: Is America ready, have the records been released over there?

JM: No singles have been released over there, singles are a different matter over there, "Hong Kong" has been put on the album over there because a single would get nowhere. If we can get them to play a few tracks then who knows, it's just such a giant America it has to be considered very carefully indeed.

ME: Are you going to be headlining or just playing the little clubs, Max's and CBGB's?

JM: We could have gone over and played the little clubs last year but that wasn't what we wanted.

SS: We're going to do a tour similar to The Clash, playing in medium sized 3,000 seaters.

ME: You've been about the only band who've honestly said that you prefer seated halls, why?

SS: We like a big stage because we like to put on a show as opposed to a big party where everybody can get up onstage and spit in your face. There's a lot to watch when we play, hopefully. Anyway even if you play on the floor it's still us and them. Even if you invite everybody onstage with you you can't say we're the same as you; the fact that we have a guitar or a microphone in our hands separates us and so we separate it as much as possible.

ME: Yeah I suppose that was artificial, the "We're all the same really" bit.

SS: It wasn't artificial it was just impractical

ME: Dont you think it is artificial as soon as you have a stage?

SS: I'm sure the intentions of bands like Sham etc are honest but I dont think it will ever work. People always have to have stars to put up on a stage and that won't be changed.

ME: Where do you see yourselves as different from all the other new wave bands who signed with big companies ?

SS: Everything

ME: Like what?

SS: Coloured vinyl, faces on the album sleeve, singles of albums, touring with John Curd or Harvey Goldsmith or just anything really.

ME: Why are faces on album sleeves important ?

JM: On the first album its very important because you're selling the music and not your faces.

ME: You dont think that faces come into the total approach that you were talking of?

JM: Yeah, the faces are going to be included in the second album.

KM: The first album has really got to be material before profiles.

JM: Its good to see a photograph as well as listen to the music but at the same time you can begin to be lead astray and take more notice of their image than of the music, both are important but that was the first album and it was important to make a certain statement.

ME: Have you finally ditched the old stuff, songs like "Make up to Break up" and "Love in a Void" or would you consider recording them? like you did "20th Century Boy"

SS: It was all right to do that because it wasn't our own song and we could just blast through it live and be done with it but most of the old stuff was written before John joined and that wouldn't be fair or right. Those songs are also old now and we have new ways of saying what we want to say. There are a few recordings of those songs about that somehow might come out but as far as recording a new version of "Love in a Void" or "Captain Scarlet" goes now then its just not on, we couldn't do it as well now for a start. There's no point in slapping down inferior versions now.

ME: What do you personally, as one of the Pistols first follow ers think of John Lydon?

SS: What do you mean?

ME: Can you see any similarities between PIL and yourselves attitude wise?

SS: I'd say that he was the only one with any of the original spirit left now. I liked the way that the album was like a total disregard for vinyl but all the outrage about how he's sold out the kids makes me laugh. He was never in it for the kids, if you study the lyrics or what he was saying it was never about that.

ME: You think he was misinterpreted ?

SS: Yeah.

ME: Did you actually like the PIL album? because I thought there were a lot of similarities especially in the way the bass was mixed.

JM: Their's was a very reggae style mix, ours just places an equal importance on each instrument. Their's did to a certain extent but was really a different concept to ours. You'll have to sift this through for Superpop, pick out the lumps.

I sifted out the lumps for Superpop but this is the whole tape with nothing cut out, it goes on a bit but I reckon its pretty interesting nonetheless. The Banshees have plenty of opinions and are not shy when it comes to expressing them in a straight-forward manner, its totally bullshit free and is the real Banshees. Hope you find it as interesting as I did.

RAINCOATS



LIQUID STONE AT THE CRAUFURD

Its hard for a band to be good at The Craufurd because of the bad atmosphere but Liquid Stone did it. They must be the best band to play there. About half their stuff is their own and the rest is borrowed from people like The Jam and Sham. Their attitude was no bullshit, it got the audience moving. They had a disadvantage, a stand in bassist because they sacked their's for being a wanker. I shall have to see them again sometime as they were good.

MORE OBSCURE SINGLES REVIEWED

BOWIE: BOYS KEEP SWINGING

Very much in the Heroes style but did you expect anything else. I prefer the B-side Fantastic Voyage, it reminds me of the Talking Heads.

FISH TURNED HUMAN: TURKEYS IN CHINA

This EP must be purchased and played all the time. The four tracks on it are The International, Porkys Minion, Here come the Nuns and 24 Hour Shop. The last song is slightly worse than the others but even that is bloody good. Warning, this single will make you want to sit in the fridge and say rock salmon.

THOSE NAUGHTY LUMPS: IGGY POPS JACKET

Nice, so is the B-side.

BRIGHTON BEAT TIME

PIRANHAS: COLOURED MUSIC

This band have been getting a bit of publicity lately and the single is out just in time to catch it. Even though they come from Brighton they are not moods. Their stuff is almost pop music but is a piss take.

NICKY AND THE DOTS: NEVER BEEN SO STUCK

I also can say that I have never been so stuck, I don't know what to say about them, its good but leaves you with a feeling of it being just noise.

END OF BRIGHTON BEAT TIME, SHOULD WE MAKE IT MONTHLY?

PUNILUX: ENGINE OF EXCESS

Punishment of Luxury to you. Lets forget the Exside its far from brilliant so lets talk about the seaside. Jellyfish must be a classic, this is brilliant, one of the best tracks I have ever heard. I will give them a Blue Peter badge for this.

JOHN OTWAY AT FRIARS

The Beez=Silly

Headboys=Missed Them

John Otway=Firestone

Evening=Wasted

DOLL BY DOLL, SCARS-MARQUEE

To tell the truth I didnt know the Scars were supporting until I was actually standing in the queue, but its just as well they were or I'd have felt utterly cheated.

The Scars are a relatively recent development on the music scene and although they don't try anything radically different they are a very enjoyable band. Before this set I had heard the single but nothing else, when they had finished I realised that here was something which cannot be ignored for long, this band should make it. Their approach is not unique but it entails a lot of the best of music that is and has been around, and puts it together in such a way as it gives them a recognisable style.

I didn't know what to expect of Doll by Doll. I had seen many an advert for them in the music papers but I hadn't quite brought myself to read reviews etc. There was lighting gear suspended at all angles round the stage and even ultra-violets. The first few chords sounded interesting but these over with it became apparent that this was just a disguised HM band. The music became unbearable after about 10 minutes and I had to leave. All in all, not a very succesful evening.

PSYCHEDELIC FURS....WINDSOR CASTLE

I arrived half-way through the set (for a change) they sounded twangy and neat. The sound was pretty awful in a pub but it didnt matter, the sax player had blue hair, the singer wore heavy make up and leant on the microphone and gesticulated, a cross between Bowie and Rotten and a great voice. When they get a record contract they should sound great, a bit like The Velvet Underground (There's the kiss of death-Ed)

XEROX ANTS FANZINE, 17 LOVE LANE, BEXLEY, KENT. ISSUE TWO OUT NOW, DAMNED INTERVIEW+WOFFLE, 20p +P+P

PEACE OF CRECY CASSETTES, SEND TAPE PLUS POSTAGE AND ITS FREE, ADDRESS ON PAGE 3

10 PEOPLE VOTED TEENAGE JESUS+THE JERKS INTO THE FRIARS POLL. JUST GOES TO SHOW I'M NOT THE ONLY ONE WITH AWFUL TASTE

ADAM AND THE ANTS ARE VIRGINS

NOW IT CAN BE TOLD!

THE NOT VERY SORDID STORY BEHIND THE SPIZZOIL SPLIT.

After the much lamented demise of SpizzOil the world was plunged into an unspeakable void, an election was called, the sky darkened visibly, the earth shook and punks the length and breadth of the country walked the streets wearing sombre expressions and black armbands. The news stunned a nation, where were you when YOU heard? What more point was there to life?

But now as Spring creeps o'er the sleeping country news arrives to gladden the hearts of men, SPIZZ HAS A NEW BAND.....SPIZZ-ENERGI (cue dancing in the streets, bank holidays etc etc). They debuted recently at The Acklam Hall and are set for the support slot on the upcoming Human League tour, be there or be square!

However, before we finally draw the shroud over the still warm corpse of the oilers lets sit back and enjoy the definitive version of the split story from the man who knows it best, Spizz himself. Here is the true story, the sex, drugs and general scam of the last days of one of the worlds best known and loved rock hands, tell it like it is Spizz, "DURING THE BANSHEES AUTUMN TOUR A LOT OF FRICTION DEVELOPED BETWEEN ME AND PETE, NOTHING VIOLENT JUST CROSS WORDS ETC.

THIS WAS NOTHING NEW TO US BUT PERHAPS THE CONCENTRATION OF GIGS (BEFORE THE TOUR SPIZZOIL WOULD GO WEEKS/MONTHS WITHOUT GIGS, AND WOULD ONLY SEE EACH OTHER ONCE A WEEK WHEN WE WEREN'T PLAYING TOGETHER) HAD STRAINED THE RELATIONSHIP. BY NOW PEOPLE HAD NOTICED THIS IN OUR PERFORMANCE AND BEGAN SUGGESTING VARIOUS MUSICIANS WHO COULD JOIN THE ACT. I DIDN'T LIKE THIS IDEA AT ALL AND DECIDED TO SPLIT SPIZZOIL. LEAVING IT AS IT WAS....A DUO. ANY ADDITION OR ALTERATION WOULD NOT HAVE BEEN SPIZZOIL.

THE FINAL SPIZZOIL EP WAS THE ROUND-OFF FOR ME AND PETE. WE GOT TOGETHER AFTER THE TOUR TO PRODUCE AND MIX THE EP AND WE HAD A GOOD TIME DOING IT.

WE STILL BUMP INTO EACH OTHER OCCASIONALLY AND HAVE A GOOD TIME BECAUSE OF IT (AS YOU SHOULD KNOW WHEN YOU BUMPED INTO US AT THE RAINBOW)"

THERE'S A WHOLE LOT OF BUMPING GOING ON



NOW PETE'S SIDE OF IT

e x c l u s i v e

Pete Petrol has also written with his side of the story and as it came in letter form it will be printed as such,

TO UNDERSTAND THE SPLIT OF SPIZZOIL IT IS FIRST ESSENTIAL THAT THE "MECHANICS" OF SPIZZOIL ARE ACTUALLY KNOWN.

SPIZZOIL REPRESENTED AN EQUILIBRIUM BETWEEN TWO OPPOSING FORCES, THAT OF MINE AND SPIZZ'S. SPIZZ COMES FROM A VERY "AVANT GARDE" BACKGROUND, WHEREAS I COME FROM A MORE ROCK ORIENTATED BACKGROUND. NATURALLY WE BOTH WANTED THE FINAL PRODUCT OF SPIZZOIL TO SOUND AS GOOD AS IT POSSIBLY COULD BE, BUT ALL THE TIME WE WERE BOTH TUGGING THE PRODUCT IN OUR OWN PERSONAL DIRECTION, SO A WELL BALANCED EQUILIBRIUM WAS FORMED WHICH YOU ALL KNEW AS THE SPIZZOIL SOUND. BECAUSE OF THIS BALANCE WE BOTH UNDERSTOOD EACH OTHER PERFECTLY ONSTAGE, BUT OFFSTAGE THE "OILSURFACE" WOULD OCCASIONALLY BREAK.

SURPRISINGLY SPIZZ AND MYSELF WOULD RARELY MEET APART FROM THE OCCASIONAL REHEARSAL OR JUST BEFORE A GIG. THIS ENABLED THE OIL TO KEEP FLOWING AND MINIMISED OUTBURSTS.

THEN CAME THE BANSHEES TOUR AND TWO SINGLES, THIS NATURALLY MEANT THAT WE WOULD BE TOGETHER FOR A LOT MORE TIME, ALTHOUGH SPIRITS WERE HIGH 90% OF THE TIME THERE WAS A BAD TASTE AROUND AND AN INEVITABLE CHANGE NEEDED TO OCCUR. PRIMARILY WE THOUGHT OF MAKING ADDITIONS TO THE SOUND AND AS WE TRIED VARIOUS ADDITIONS THE EQUILIBRIUM BEGAN TO TOPPLE. SO RATHER THAN SUFFOCATE THE SPIZZOIL SOUND WE GRADUALLY BEGAN TO SEE THE ONLY ALTERNATIVE, WHICH AS YOU KNOW WAS TO SPLIT UP AND MOVE ON IN OUR OWN DIRECTIONS. ALTHOUGH THERE WERE NO BITTER FEELINGS AFTER THE SPLIT.

SPIZZ HAS MOVED ON TO CREATE SPIZZ-ENERGI, AND I AM AT THE MOMENT EXPERIMENTING BY MIXING SYNTHESISERS WITH GUITARS AND HOPEFULLY THE FINAL ARRANGEMENTS WILL SOON BE MADE. THE RESULT WILL BE KNOWN AS "POWER".

THERE ARE NO ILL FEELINGS BETWEEN SPIZZ AND MYSELF AS ANYONE AT THE RECENT RAINBOW BANSHEES GIG WILL APPRECIATE.

Personally speaking, after reading the story of the split I've come to the conclusion that it was a good thing. Despite losing a good band I think it more important that a reasonably succesful band were still able to keep sight of their roots, and, when they were threateneddd split to keep them intact. Thanks are due to Spizz, Pete and Ginger without whom it wouldn't be have been possible.

REMEMBER: SPIZZ-OIL=70's MEMORIES
SPIZZ-ENERGI, INTO THE 80's
POWER, GOOD LUCK PETE!

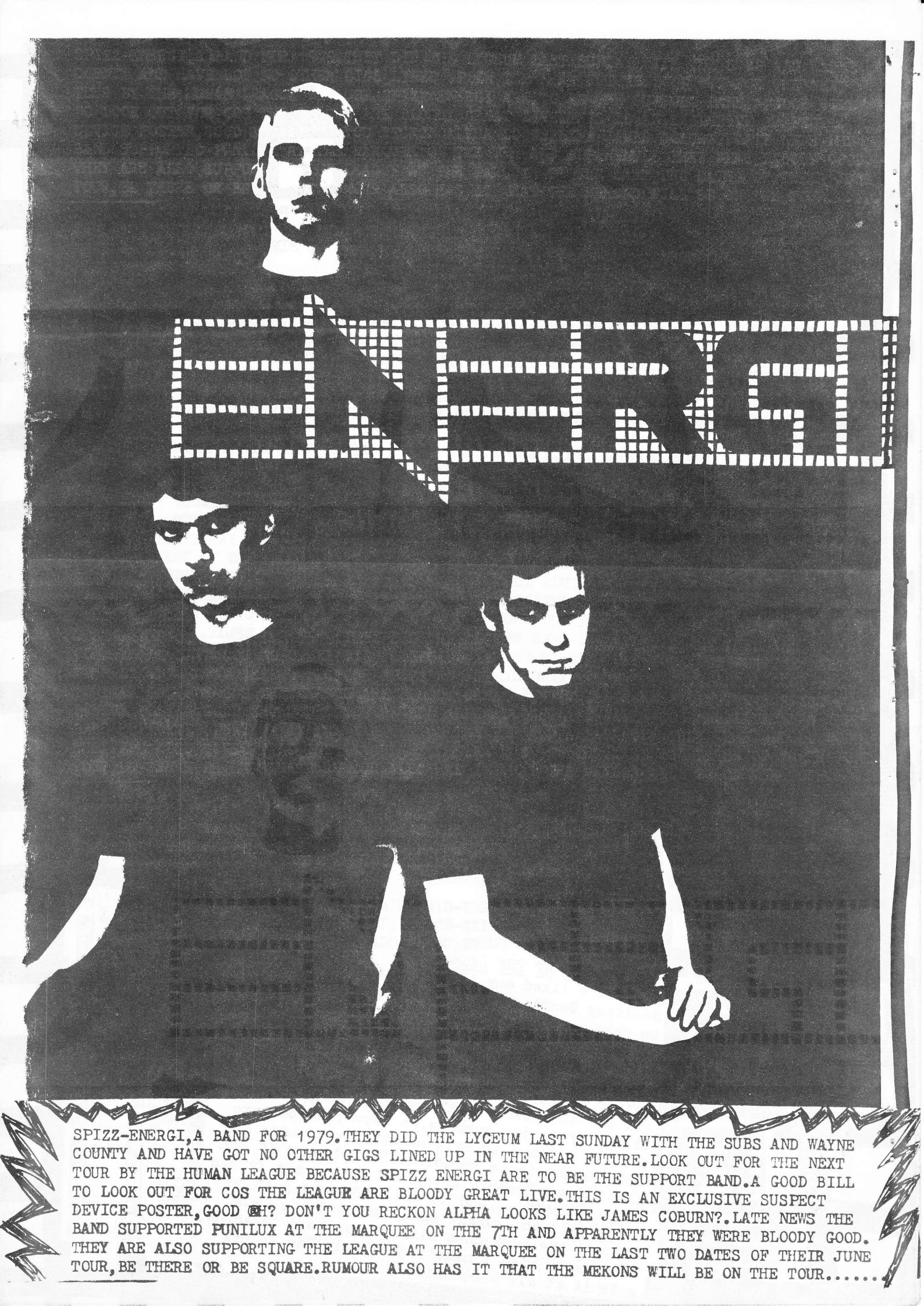
THE MEMBERS AT THE LYCEUM

I haven't liked any of this bands stuff since Solitary Confinement and this gig did nothing to make me change my mind. If I have to listen to reggae it might as well be roots and not watered down Camberley style, white reggae stinks and the Members could do so much better because they have got the talent. They got off to a bad start when the sound system failed after two numbers. We were plunged into silence and had to wait about five minutes for the ailment to be remedied. I'm not sure if I'm glad it was because after the Mekons set it had to go downhill...and it did. They were just so boring, all the reggae songs sounded the same and all the punk ones like three chord thrashes. I honestly wish I hadn't gone, only The Mekons made it at all worthwhile.

A QUICK REVIEW OF READING FESTIVAL 78
The lucky ones died first.

A QUICK REVIEW OF READING FESTIVAL 79
The sensible ones won't go.

REMEMBER



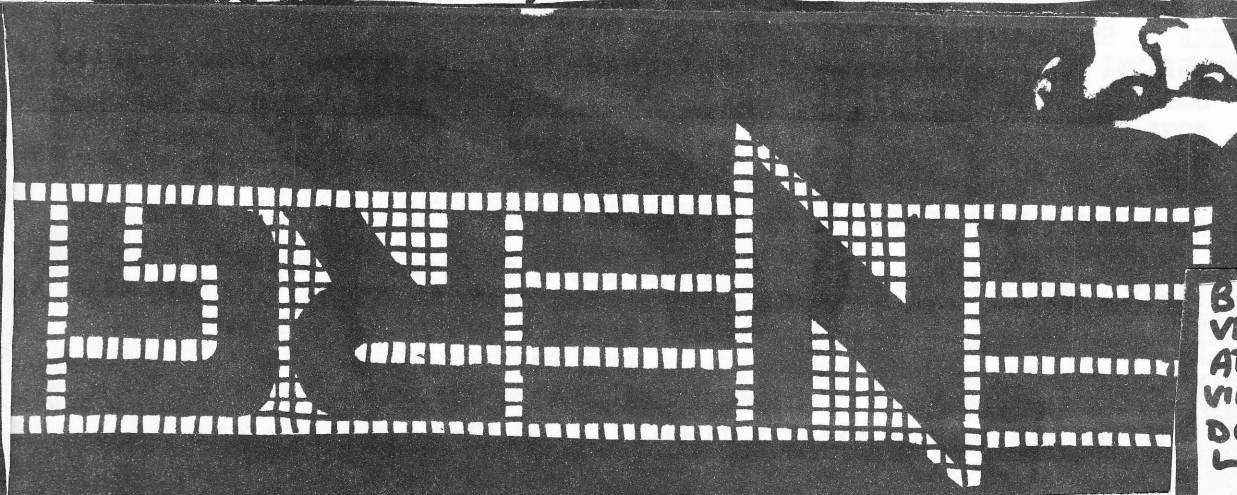
ENERGI

SPIZZ-ENERGI, A BAND FOR 1979. THEY DID THE LYCEUM LAST SUNDAY WITH THE SUBS AND WAYNE COUNTY AND HAVE GOT NO OTHER GIGS LINED UP IN THE NEAR FUTURE. LOOK OUT FOR THE NEXT TOUR BY THE HUMAN LEAGUE BECAUSE SPIZZ ENERGI ARE TO BE THE SUPPORT BAND. A GOOD BILL TO LOOK OUT FOR COS THE LEAGUE ARE BLOODY GREAT LIVE. THIS IS AN EXCLUSIVE SUSPECT DEVICE POSTER, GOOD @H? DON'T YOU RECKON ALPHA LOOKS LIKE JAMES COBURN?. LATE NEWS THE BAND SUPPORTED PUNILUX AT THE MARQUEE ON THE 7TH AND APPARENTLY THEY WERE BLOODY GOOD. THEY ARE ALSO SUPPORTING THE LEAGUE AT THE MARQUEE ON THE LAST TWO DATES OF THEIR JUNE TOUR, BE THERE OR BE SQUARE. RUMOUR ALSO HAS IT THAT THE MEKONS WILL BE ON THE TOUR.....

WAYNE COUNTY AT THE LYCEUM



SPIZZ ENERGI were a big disappointment after their excellent Peel session. They were under-rehearsed, nervy and not yet ready by any stretch of the imagination for a gig the size of The Lyceum. It was a mistake for them to play it and not getting a sound check can't have helped. I don't blame the band they just weren't ready. UK SUBS were ready and God were they willing, the set lasted for an hour and five encores on top of that was hard going in a place like The Lyceum where its so hard to concentrate. A typical Subs show, raw energy being the order of the day. Enjoyable but I have reservations. WAYNE COUNTY was next up but after about 40 of an hour I got bored with her predictable HM posing. Why is it that American punk always turns out to be sub-norm heavy metal?



BRIAN JAMES+
VERMILLION
AT THE NASH
VILLE. CANCELLED
DUE TO
LEAKING
ROOF

PSEUDO-EXISTORS-----STAMP OUT NORMALITY

Bloody great EP from Dead Good records in Lincoln. 4 tracks each one packed full of rebellious bullshit. It means nothing that hasn't been said before but that doesn't make it any worse to my ears. Peels playing it a lot so hear it and buy it very soon afterwards. You won't regret it. (Well you might)

PENETRATION
FEATURE
COMING
NEXT
MONTH

(WE HOPE)

A SPACE FOR NOTES.

SEEN ON A WALL

"JOHNNY IS ROTTEN
BUT ELVIS IS DECOMPOSED."

AT TIME OF PRINTING
ELVIS WAS UNAVAILABLE
FOR COMMENT



THE SPECIALS AT THE CRAUFURD

Again a lousy turnout of people at the Craufurd, but for those who came it was quite a night.

The Specials, a white reggae band had a very professional style and played a strong and excellent song of sets. As always the familiar reggae beat got everybody moving. "Concrete Jungle" is about the only title that stuck in my head but each number will take quite a time to forget. They had a style quite different from anyone else I've seen. I can guarantee a good night out for you if you can get to see The Specials in your area.

Just a few finishing lines: I'd like to say how sorry I feel for Dave Woods, the promoter at The Craufurd, because he's really had some decent groups on, but the lazy sods who can't be bothered to get off their arses and come and see any groups are really the ones that are missing out, Cheers Dave.

PARTY POLITICAL BROADCAST ON BEHALF OF THE INDIVIDUAL

I know it's a bit late to talk about the election, and we've all had enough of it. I hope that all of you who could vote did so, not because there's a lot of difference between the main parties anyway, but because the National Front put up a hell of a lot of candidates. They are different, make it worth voting, not for the others, but to register a vote against the Front. This election they got 803 votes in this constituency. 803



CREDITS

THIS ISSUE WAS KNOCKED UP BY "PP", ROBIN STEEL, MARK CARLEY, NATHAN SHEPHERD, PAUL O'REILLY AND HOPEFULLY PETE GOSS. THANKS ALSO TO GINKER, SPIZZ, PETE AND ANYONE ELSE WHO I'VE FORGOTTEN (DOUG BOOMER). YOU'VE GOT TO ADMIT IT'S BLOODY IMPRESSIVE, LATE THANKS TO LINFORD COMMUNITY WORK SHOP AND MILLIONS OF OTHER PEOPLE TOO NUMEROUS TO MENTION. WE CAN'T PROMISE THAT No 6 WILL BE AS GOOD AS THIS ONE BUT WE'LL DO OUR BEST. KEEP WRITING COS WE WANT ALL THE REACTIONS WE CAN GET SO DON'T BE SO DAMN LAZY. LATE NEWS: THE RUTS, THE TRANSISTORS, SPECIAL FX AND THE SORE WILLIES TO PLAY RAR BIG AT THE CRAUFURD SAT JULY 14th. MORE NEWS NEXT ISSUE, SEE YA THEN YOU LAZY BASTARDS. ANYONE WHO'S GOT A TAPE OF SIOUX ON ROUND TABLE PLEASE GET IN TOUCH. I'LL SWOP OR BUY IF ITS GOOD QUALITY. ★